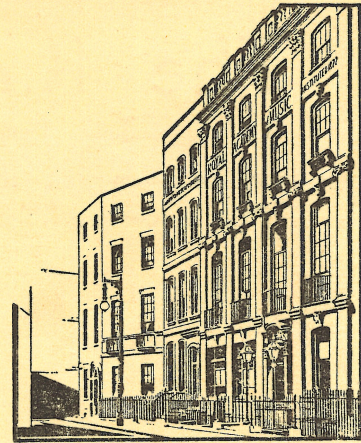


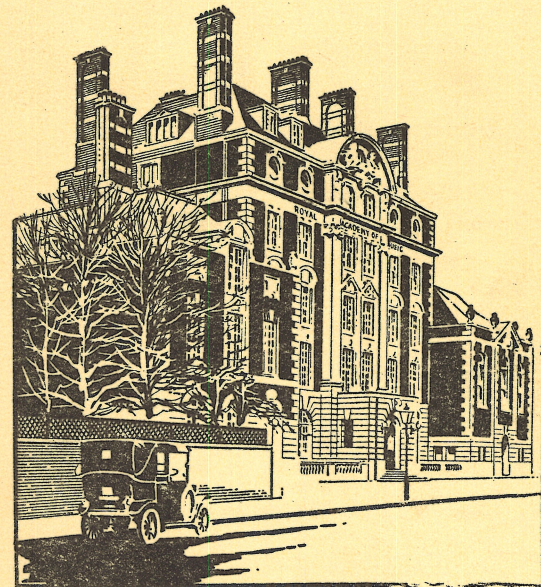
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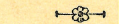
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# The R.A.M. Club,

Founded in 1889

For the promotion of friendly intercourse amongst  
Past Students of the Royal Academy of Music.

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# The R.A.M. Club Magazine.

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## Studentship.

ADDRESS TO THE STUDENTS BY THE PRINCIPAL AT THE  
FIRST FORTNIGHTLY CONCERT MICHAELMAS TERM, 1925.

There are two times of special difficulty in the life of a student. The first of these is when he enters the institution in which he proposes to spend his period of training and preparation; the other he reaches when, this period over, he is on the point of plunging into the tide of professional life.

At the beginning of last term I spoke with a special eye on those who were at the latter of these two stages, and who are now, each in his or her own sphere, engaged in the difficult task of trying to lay the foundation of a successful career. They have our good wishes, and we hope and expect well of them.

To-day, however, at the beginning of a new Academic year, I am naturally more inclined to think of those who have entered the Academy during the last fortnight, and if they will bear with me for a short space of time I should like to summarise very concisely what the Academy expects of them, and how they can profit most by their studentship.



I intend during the Review Week at the end of the term to speak fully to you about the Academy itself; to show you what is this great institution into which you have come, and what is the part it has played in the history of National Art. On the present occasion I limit myself to the relations between it and you who are new-comers and recruits.

Kipling, in one of his short poems, expresses in the language of the barrack-room how the young recruit must comport himself if he is to win that confidence in himself, and in the community of which he is a part, which is necessary for comfort and happiness. This poem is entitled "The 'Eathen," and I commend it to your earnest study, as the principles involved in adjusting oneself to the stresses and strain of new surroundings and conditions are much the same in every case. It begins:—

"The 'eathen in his blindness bows down to wood and stone,

'E don't obey no orders—unless they is 'is own," and the lesson to be learned and the moral enforced is, that, if one is to find happiness and satisfaction in any community, the chief thing is to get rid of that excessive centralisation of one's interests and actions round the individual self, from which all young people suffer—more or less.

While some of you belong to "those who are of riper years," the majority have come here almost direct from school. You will find things a little different from the systematically controlled life which is necessary in school. In the Academy we do not seek to control or compel, and it is only true to say that, except in the rarest cases, this is unnecessary. We desire more to awaken and maintain interest; to advise you and to guide the efforts you have to make. Successful study calls for co-operative effort. Remember this, and do not expect that your professor is going to do your share as well as his own. You must supply the steam while he steers the ship.

Not less important are the relations that exist between you and your fellow students. You will learn from them as well as from your teachers. Indeed, in some ways that commingling of effort and interest which is only possible in a great school, is the most valuable benefit which can be obtained from studentship. Apart from the musical side, it has an incalculable value from a moral and civilising point of view.

Most of you who come here have attained to some excellence or promise of excellence. It will do you good to find

that there are so many other people who have either similar or other excellences. You will acquire a sense of proportion, and you will be provided with an incentive to effort, which cannot be found outside places like the Royal Academy of Music. That narrowing of interest and dwarfing of artistic growth which comes from a too individualistic outlook will disappear under the healthy stimulus which comes from associating on terms of friendly competition with people who are as clever or cleverer than yourselves.

A danger to which the earnest student is particularly liable (and the more earnest the more liable he is) is the concentration on his own individual work to the extent of excluding him from association with, or interest in, his fellow students. We cannot too strongly condemn the folly of this selfish isolation. From this point of view is seen the chief value of our collective work. The Orchestral, Choral and Ensemble Class Rehearsals should be attended not only by those who actually take part in them, but by all who are interested in the problems of artistic presentation. When we get our new rehearsal rooms, the operatic class will, I hope, carry on its studies in public, and will afford valuable musical experience to any who can be present.

So far as the singing students in the Academy are concerned, there is nothing in the whole curriculum—outside their own personal studies—which is a better preparation for all the difficult problems of professional work than this class. Platform deportment, artistic poise, controlled but expressive and lucid interpretation, all come from the work which is done in this class.

I have said something about our obligations and duties to you—may I say a word about your obligations and duties to the Institution you have entered. It is not uncommon to find amongst new-comers to the Academy something of the feeling with which a customer with money to spend enters a shop. Students, and parents, sometimes seem to think that by coming to the Academy they are—using the word in its commercial sense—*patronising* the Institution, and as a result of this fallacy their studentship is hampered and their progress and development are hindered. Now, unlike the great continental music schools, the Academy is practically self-supporting, and economic necessities require that students, unfortunately, should pay fees. But let me impress two things upon you, the memory of which may help you if you ever grow impatient or querulous. 1st, that the small fees you pay are only



possible through the public spirit and self-denial of your professors; and, 2nd, that in themselves these fees are inadequate to provide you with the privileges, opportunities and artistic resources which are freely at your disposal inside the walls of the Academy.

On your behalf and in your interest the Academy carries on its work and incurs its weighty responsibilities. To the builder one brick more or less perhaps matters little. But we do not take this view of the single students who make up our aggregate. Each of these is an individual, and merits, we believe, individual attention; and although our numbers run nearly to four figures, the organisation and methods of the Academy have been developed with the purpose of training and guiding its students as individuals—not with the idea of driving all together like a flock of sheep.

Mass production may be all very well for boots, watches, or motor-cars, but it cannot be applied in artistic education. The equipment and the resources of the Academy are at the disposal of every student who can prove himself worthy. There are equal opportunities for all, and there will be preferential treatment for none. But there is only one road to distinction; there is only one claim to the enjoyment of these opportunities—that is, sustained and strenuous endeavour, and outstanding merit, which will redound to the credit of yourselves, your teachers, and your school.

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## The Study of Stringed Instruments as a Power in Education.\*

By SYDNEY ROBJOHNS.

The study of a stringed instrument may be, and, when properly directed, is an educational force, the value of which has perhaps not yet been fully realised even by leading educationists. It is more apparent to those who instruct students in the use of these instruments and have opportunities of watching for a few years the development of character under this influence. Many other influences are of course at work simultaneously, but the teacher with psychological insight does not confuse them. Although there are now signs of a reawakening, as regards the study of the violin and its kindred

instruments, the viola and 'cello, it has not yet become sufficiently popular and widespread for its influence as an educational power to be generally known and duly valued.

The "musical appreciation" movement of the last twenty years has done, and is still doing, a service of incalculable value in the world of music. Children are now taught, first of all, to understand and so to appreciate music for its own sake. The study of an instrument, as such, is a secondary matter, although, where exceptional talent is discovered, specialization may begin at an early age. The educational uses of the gramophone have been discovered, and, largely by its means, children are learning to know and love the great masterpieces, both classical and modern. The wireless broadcasting of music is another power in musical education, and, wisely directed, one for great good. In addition to all this, we have those inestimably valuable concerts for young people at which the works to be performed are analysed and explained before being heard.

One might well ask, what more can be done for the musical education of our children? Let it be noted, however, that all this is training in intelligent, musicianly listening: it is the cultivation of musical appreciation. For this let us be profoundly grateful; it is a sure foundation on which to build. Let the appreciation become deep enough and the inevitable result will be a compelling desire for practical musicianship.

When we reach this stage something more is needed in training.

It is possible, indeed it is necessary, as well as easy, to train the ear, that is to say, the musical intelligence, of the average individual so as to enable him to sing at sight anything singable, and to get a musicianly mental grasp of the simpler forms of instrumental music from the printed page. It is easy to teach relative pitch, and possible to teach absolute pitch. This aural culture is essential, but, except in a very small degree, children of to-day are not receiving it. It must become general, and children should be taught to read music as they read books. It is not only those with exceptional natural aptitude for music to whom this is possible. With rare exceptions anyone may acquire the ability. Then what a world of beauty and joy is there from which most people in this country are shut out, only for the want of certain culture that every school curriculum should include! Happily, we are moving in the right direction. Would that the pace might be a little quicker!

Appreciation, become deep enough, leads to the desire for practical musicianship. The piano is being taught almost universally, not, as formerly, to give girls and boys (the boys were mostly wise enough to kick against it!) what was called

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an "accomplishment," but for the sake of the study of musicianship. The stringed instruments (violin, viola, and 'cello) should be taught for the same purpose. Any musical work may be studied as music simply, by being adapted to the piano. But then a symphony is no longer a symphony; a string-quartet is no longer the lovely thing of two fiddles, a viola and a 'cello. Thanks to the gramophone, now an instrument of real beauty, we may sit by the hour hearing the great quartets played by the renowned artists of the world, but, deep as the joy is, it is as nothing compared to the experience of oneself playing in such a work. Here is the ideal in music—the string quartet. One who has not intimately experienced it can have no conception of its beauty and its fascination: children should be given every opportunity of hearing it. But this is not enough. They should be encouraged to study with the aim of participating in the playing of string-quartets. Boys and girls need not advance very far before they can get the first glimpses of this wonder-world of sound, and, while they may continue to hear as much as possible of the playing of artists, they will learn from their own efforts what nothing else can teach them. Where exceptional talent is discovered that highly-gifted one may develop into a solo artist, but he will never lose his first love of quartet playing, and to lead a quartet is a greater art than solo playing.

Coming to the purely educational aspect of the matter, let us consider first the value of technical study of the individual instrument. It is of course understood that there has been already laid a foundation of elementary musicianship. In these days no teacher of an instrument should be called upon to teach the technique of that instrument until elementary musical knowledge has been given, with some amount of intelligent musical experience, such as listening to simple pieces after analysis and explanation.

In the early lessons the young pupil will be called upon to exercise self-control, patience and intelligent observation. Children vary considerably in natural ability to exercise these powers, but, if the teacher knows his business, there will be neither strain nor weariness to the pupil, but only a lively interest and the happiness of achievement at the end of each lesson. As the lessons proceed control will be stronger, patience will be unconscious because inspired by interest, and observation will become increasingly a habit. When the first bowing exercises begin there must be control with muscular and nervous relaxation. Here the pupil has to learn to make the necessary effort, which, however, should be almost unconscious, and at the same time not to stiffen his muscles, but to relax them. This is generally easy for children, but terribly

difficult for grown people who have not early learned the necessary lesson. An adult pupil came into my studio as a child was finishing her lesson. Said the adult with a sigh, after the child had gone, "Why cannot I play with such ease and charm?" "Because," I said, "you try too hard." Ah, but how to make the effort without the strain. It is essential to get rid of fear and self-consciousness. Easier said than done, perhaps. Yes, and the child has the advantage if allowed to follow his own natural, easy way, and if we older people are careful not to commit the common and tragic blunder of arousing in him fear and self-consciousness. Rightly guided, he will learn easily to play his instrument, and when the time comes for him to face responsibility he will do so without fear, and consequently without strain, and with success.

The next step is with the fingers! After the right position of the hand has been secured, and the right fall of the fingers learned, there comes the necessity for the exercise of another faculty—that of concentration. In the child, again, concentration is easy where interest is deep. Intense concentration is necessary at this stage: concentration in listening for pure intonation. The teacher must keep interest alive and should not let concentration be too long sustained. The very musical child whose ear is keen will concentrate naturally and without conscious effort by sheer force of his "interest" in true intonation. The habit of playing in tune is acquired without difficulty where concentration is strong enough. The strength of concentration depends upon interest, and the young pupil learning the necessity of pure intonation will then not lack the necessary incentive to concentration.

Bowing and fingering having been learned and a certain degree of mastery attained, the pupil begins to study the very delicate and skilful art of "shifting," that is, sliding the hand up and down the fingerboard from one position to another. When it is realized that to move a finger a hair's breadth on the fingerboard of a violin makes an audible difference of pitch, it will be seen what an exceedingly fine and delicate judgment and perception are necessary in this matter of "shifting." It is especially so in the case of having to hit a very high note by sudden jump from a low one. Carelessness, clumsiness, inattention, thoughtlessness, are here ruled out and must make way for clear thought, refined and delicate feeling, sound judgment, and, again, concentration.

Very early the pupil should learn to play at sight. This demands, in addition to the above-mentioned qualities, quick and exact perception, forethought, determination, and a ready and lively imagination to anticipate the composer's intention and express it. Playing from memory should also be insisted upon from the earliest pieces. A highly-trained memory



is of the utmost value to anyone engaged in intellectual work, and tends to keep the brain working healthily and easily. To the musician aiming at public performance it is essential, and every student of practical music should have in mind performance—that is interpretation to an audience—as his definite aim. The purpose of an art is the expression of truth as the artist sees it; in other words, the self-expression of the artist. The art can be learned only through interpretation; and the pupil should therefore be taught interpretation from the moment that he first learns to draw the bow across the strings. The early training of the memory, with absorbing interest in interpretation of even the simplest of simple pieces, will save that young artist from self-consciousness, shyness and nervousness in years to come. He will never know their tortures and their foolishness, for the simple reason that he will have formed the habit of concentration on the thing in hand, to the extent of ruling out thoughts of self.

Coming now to the study of chamber-music, the highest form of the string-player's art, we have to consider further influences in this educational power. The earliest possible start should be made, beginning with duets for two violins, miniature sonatas for piano and a stringed instrument, and the simplest of trio movements. From these progress will be made step by step up to the works of Haydn, Mozart, Beethoven, and all the classical and modern writers. I have spoken especially of the string-quartet as the ideal. There is, however, a world of exquisite beauty in other forms of chamber-music—trios, quintets, sextets, and various combinations of strings, and strings with other instruments. All such works should be studied as opportunity offers, or as opportunity may be made.

The first thing that young students will learn in the study of chamber-music is that there is absolutely no possibility of any kind of competition, but an equally absolute necessity of sympathetic co-operation. The benefits and delights of this will quickly be realised and a valuable lesson learned for application in the things of life generally. As the study proceeds, that sympathetic co-operation will have to deepen into a still more sympathetic understanding, until the players are literally of one mind, having the same thoughts and the same emotional feelings.

Discussing recently one of the great quartets of the present time, a fellow-artist said to me, "There is no leader in that quartet, it is one mind in all of them." Here is one of the great achievements of art. In chamber-music there must be leadership, but it must be the leadership that gives itself for the ideal, and finds itself in the oneness of thought and feeling—the one-mindedness of all the players.

In the practice of this kind of work there is again the demand for intense concentration, that the players may be ready at every moment to understand each other's thoughts and feelings, expressed in all the varied shades of rhythm, phrasing, quality and volume of tone, and the infinite and indescribable subtleties of playing. This concentration is, however, never a strain, for it is the natural result of a spontaneous and lively interest—a love that deepens as each artistic achievement reveals fresh beauties and new joys.

It has been said that the first aim of education should be the training of the imagination. Could there be any more effectual means than the study of the fine and delicate art of violin-playing? And when this becomes the art of concerted chamber music, in which it is necessary for each player, not only to give free vent to his own imagination, but also, by sympathy, to follow the imagination of his fellow-artists and feel its inspiration, then surely we have a force for education in its truest and most exalted form. Add to this those faculties which, as we have seen, the study of a stringed instrument of necessity develops—control, patience, observation, perception, concentration, forethought, and determination—and does it not appear that the study is worthy of consideration as an educational force? Here and there it may produce a great artist. It will give us many fine players capable of interpreting the masterpieces of music. It will never fail to train the faculties and make sensitive the finer qualities of mind. To the normally intelligent child the study should be wholly interesting and enjoyable. Scratchings and scrapings, with tears to the pupil and agony to all within earshot, are things of the past. Where the teacher knows his business there will be nothing but happiness and beautiful sounds from the first—excepting, perhaps, an occasional lapse due to an excess of zeal, a love of adventure, or some other youthful idiosyncrasy!

Let the children find the joys of music by experience and in participation. Incidentally, we shall lead them to a richer manhood and womanhood, free from self-consciousness, and having all their faculties trained to achieve greater things than yet the world has known.



## Club Doings.

The Committee were highly favoured in being able to draw up such an attractive programme for the Social Meeting on June 20th that the Duke's Hall was filled well nigh to overflowing. In the first place, the announcement that Messrs. H. Wessely, Spencer Dyke, Lionel Tertis and Patterson Parker were to play the Principal's first string Quartet carried with it not only an artistic but also a sentimental interest, for those gentlemen used to form the Wessely Quartet, and as such they gave, in 1900, the first public performance of the music, which had been composed in 1895. On the present occasion, the work aroused so much enthusiasm that the composer was not only called to the platform, but had to address a few words to the audience. In the second place, Miss Rosina Buckman and Mr. Maurice d'Oisly had promised to sing, and anyone acquainted with those artists knows what that means. Miss Buckman's selection consisted of Mimi's Song from "La Bohème" (*Puccini*), "Evening Prayer" (*Moussorgsky*), "Ninna-Nanna" (*Castelnuova Tedesco*), and "Haffle Cuckoo Fair" (*Martin Shaw*). The applause which followed did not die down until Miss Buckman had sung two more songs. Next came Dvorak's Terzetto (Op. 74), for two violins and viola, played by Mr. Wessely, Mr. Dyke and Mr. Tertis, the artists being recalled. At this point Sir Alexander Mackenzie made a genial little speech, in which he congratulated Mr. McEwen on his Quartet and thanked the whole of the artists for their performances that evening.

After the customary interval for refreshments and social intercourse, which was considerably curtailed owing to the unforeseen length to which the programme had been extended, Mr. d'Oisly sang a group of songs, including "Entendez vous le carillon du verre?" (*arr. Frederic Austin*), "Adieu du Matin" (*Pessard*), and "Petronille" (*Weckertlin*), which was so enthusiastically received that he kindly sang again. A March for two violins, arranged by Rowsby Woof on a study by Kreutzer, was splendidly played by Mr. Wessely and Mr. Woof, both being recalled. The evening's entertainment was to have terminated with the Duet, the Finale to Act 1 of "Madame Butterfly," by Miss Buckman and Mr. d'Oisly, but the applause that followed it was so great that they added the Finale to Act 1 of "La Bohème." Miss Betty Beattie was their very efficient accompanist. Then the lights were turned down, and, as Pepys would say, "so home to bed."

The Annual Dinner took place at the Trocadero Restaurant, on July 23rd, when Sir Alexander Mackenzie presided. Although the attendance did not reach that of last year, which was of course a very special occasion, yet with that exception, the numbers present (165) constituted a record.

The loyal toasts of "The King," "Queen Mary, Queen Alexandra, the Prince of Wales, and the other members of the Royal Family," and "The Duke of Connaught," having been duly honoured, Dr. CHARLES MACPHERSON proposed "The Royal Academy of Music." He said:—

It is my proud lot to propose the toast of "The Royal Academy of Music"—the Institution from which our Club takes its name, receives its members, and derives its reasons for existence. The past year has been a notable one, in that it has seen the first year's reign of our new Principal, John Blackwood McEwen. The name has a good ring about it, and illustrates the saying that every "Mac" born into this vale of woe is a potential Principal of the Royal Academy of Music. Mr. McEwen had a hard task before him in succeeding a man such as Sir

Alexander Mackenzie, and all of us at the Academy fully realised the task before him. There is no question, however, that the splendid example set by Sir Alexander has been most faithfully and successfully maintained by our present ruler. This, I think you will admit, is the highest praise we can offer to two renowned men. It means a great deal: and helps to prove that, when one good man succeeds another without any sense of loss of continuity in the march of progress, the fundamental principles on which each has based his operations are on sure and firm ground. Mr. McEwen has every reason to be proud of his first year in office. In addition to carrying on a high tradition, he has, by his strong and most attractive personality, begun to sow the seeds of further development; and as our own theatre is still unbuild, he has provided us with two weeks of Review, during which well-known stars shine in congenial atmosphere at the R.A.M., and many professors fly like comets to the provinces with bundles of examination papers with which to test the musical abilities of sprouting aspirants—and now perspirants—of certificates and distinctions dear to the hearts of fond parents. This is a good arrangement, and, incidentally, the Academy suffers no pecuniary embarrassment!

It would be unfair, in speaking of our present much respected Principal, not to mention one whose presence—genial on all occasions—helps to brighten our off moments at the R.A.M. I refer, of course, to The Warden, Dr. Richards. He lives in an unobtrusive room next door to the Principal, and does everything he possibly can for everybody. His kindly interest and helpfulness are cheering to a degree to all those with whom he comes into contact, and his sound judgment and wisdom are most valuable assets. He is a real friend to all, and his fund of humour acts as a tonic on the jaded professors who go to the smoking-room after their exertions at the luncheon table.

I think this must be the first occasion on which two Principals—past and present—have sat at a R.A.M. Club dinner, and it is a real joy to all of us to have here as our President, our dear old friend, Sir Alexander Mackenzie. A friend of mine once had a cheap watch that refused to go properly, but was, after much work with it of the kind that delights the amateur, eventually persuaded into going backwards. I think that Sir Alexander must have borrowed this watch and set his life by it, for he seems to grow younger each year. It is good to see him sitting there as our President for the seventh time, and we hope and trust that he may be spared for many more years to grace the feasts for which our Club is becoming so famous—in no small measure due to the untiring efforts of Mr. Percy Baker—and may we assure Sir Alexander that though he is not so often seen at the R.A.M. now, he is often in our minds, and always in our hearts.

In reply, Mr. J. B. MCEWEN said:—

The close of my first year of office sees me with something of the feelings of relief with which, I imagine, the acrobat concludes his perilous "star" turn. Perhaps, if I last long enough, familiarity will deaden this sensitiveness to responsibility, and I shall be able to regard the prospect of each new term with the light heart of a newly-arrived flapper student. Reviewing the past year, I am glad I can say that, so far as I can see, nothing has happened which is likely to have a permanent adverse effect on the well-being of the Academy. I do not say that there have not been occasional difficulties; that my interpretation of the words "Duty" and "Service" has not sometimes differed slightly from that of some of our young and old friends; but, for the most part, the free expression of opinion on both sides has been followed by the discovery of a basis of agreement. I look forward to the future with confidence, and, if I cannot divest myself of a serious realisation of the responsibilities



involved, this does not mean that I shall shirk any inevitable unpleasantness in shouldering these. It is, therefore, with a co-mingling of feelings that I respond to this toast—faint yet pursuing, fearful but not down-hearted; and in facing the future I do so with the greater confidence in that I now know that I have the support and loyalty of all who have the good of the R.A.M. at heart. I have proved that with both students and staff, the majority look on our great Institution with feelings which are extraordinary, like love and affection. I share, and I rejoice to share, in these feelings, but I never cease to marvel at their existence and to admire their power. What is this extraordinary faculty in humanity which can combine and coalesce in one common cause so many conflicting individualisms?

Some years ago, by a fortunate misfortune, I was forced to spend some months in a remote spot where my chief relaxation for a time consisted of lying on the seashore and watching the breakers rolling in from across the Atlantic. There, with nothing but three thousand miles of water between me and the United States, I used to like to think—although I knew well enough it was a fanciful picture—of these great waves, beginning as tiny ripples on the further shore and, gathering height and momentum, sweeping across the Western Ocean to break on the sand dunes of Biscay. In its journey we know the wave travels but the water remains. As it travels it lifts and lets fall whatever lies in its path—water molecules, flotsam and jetsam of all kinds, the delicate flower of the ocean, and the obscene evil bird of prey, all under its impulse swinging up and down in its oscillation; and all, as it passes, it leaves behind.

Is it not so with great social and communal activities like the Academy? Over a hundred years ago a few enthusiastic and enlightened people founded our great Institution. Originally a small and unimportant affair; to-day it is what you know and what you see. The wavelet has gathered amplitude and momentum. It has passed and left behind much that lay prominent on the surface of things, which now is gone and forgotten! Flotsam and jetsam which perhaps bulked large and moved impressively, but which, to-day, lie down behind the horizon. And in our turn, we, who perhaps fondly imagine that our efforts maintain this onward motion and help it to expand, shall be left behind to float passively on the surface of time with other forgotten things. But the impulse is strong and vital, and progress will endure. The wave still gathers strength and scope; it will pick up in its course, much that lies unsuspected in the future, but on it will go, I believe and hope, to overwhelm and destroy the forces of ignorance, prejudice and confusion.

DR. H. W. RICHARDS proposed "The R.A.M. Club and its President, the Chairman of the evening." He said:—

There are many kinds of clubs. There is the club which is a myth and which is invariably brought forward as an excuse for late hours or inebriety; there are clubs which house peevish and omniscient old gentlemen who can put everyone right on every conceivable subject at any time; there are goose clubs—I don't know what these are, but they sound delightfully feminine! There are clubs which harbour the malcontent and the misanthrope, whose special privilege is to "grouse" from morning to night; then there are other varieties where the members become charmingly playful and skittish in the small hours. Our Club happily is not in either of these categories—it is eminently respectable, and disclaims any connection with dissolute relations. It has no use for the recluse or the dyspeptic; they can be left to stew in their own unwholesome juice!

Man is a gregarious animal, and it is a necessity to the nature of the normal being for him to meet his fellows and to exchange views. We all learn far more from association than we have any idea of, and I feel

certain that we return home from our interesting gatherings less cynical and less harsh in our judgments. If our Club is to be really successful, it must, in my opinion, be conducted on democratic lines. We, the members, have to learn to thaw and unbend to one another; we must be human and throw off any superiority or pomp, and, in addition, be prepared to *give*, yes, *give* "all the time," not money, but what is of far higher value—ourselves. Splendid isolation and egoism can never be tolerated; we all have to learn the great art of laying ourselves out to make others happy. The influence for good upon our own character will be incalculable, and in this way and in many others the Club provides an education which no one can afford to neglect. The possibilities of such a Club as ours are practically without limit, but it is vital that we should all pull our weight, and pull together. I have often been asked: "What is the good of the Club?" My answer to the lazy scoffer is, that if we all put our minds to it, we could make the Club the *greatest asset* which the Academy has ever possessed. Those who have even a spark of imagination will see at a glance how it can promote a trust and regard between members of the staff; the re-union of old students, many of whom may become professors; encouragement and sympathy between the budding and promising youth and their elders; indeed, it is quite possible that by our concerted and determined action the Club could become the greatest artistic centre in the country. Think of it! Think of the triumph! I shall be told, no doubt, by the pessimist, that I am talking high-falutin' rubbish, but pessimists do not come into our scheme at all; they are a blight on enthusiasm, and a hindrance to any form of progress. I am sufficiently well acquainted with the members of this Club to know that we have very fine material, and I rejoice to think that we are approaching nearer to our ideal every year. Let us then pledge ourselves to cultivate the right and proper spirit within our ranks, and do our utmost, each of us, to enable the Club to fulfil its functions in the highest degree.

I have the honour of coupling with this toast the name of one who was the first President. Sir Alexander Mackenzie was instrumental in founding the Club, and we have to express our gratitude to him for adorning the Chair for the seventh time. He has given the Club his blessing and every encouragement throughout its career. In his wisdom and wide experience he knows what a fine work such a Club as ours can do for its members, and what an energising force it can be in the work and life of the great Institution to which we have the privilege to belong.

I now give you the toast, "Prosperity of the Club," coupled with the name of our esteemed President, Sir Alexander Mackenzie.

Sir ALEXANDER MACKENZIE, replying, said:—

Dr. Richards, Ladies and Gentlemen,—I had almost addressed myself as Mr. Chairman—it would have been an excusable slip of the tongue, for I haven't quite got over my surprise at finding myself in occupation of the President's seat again. In fact, I confess to a rather unwonted feeling of timidity creeping over me, for although I have had the pleasure of being present at 35 of these our annual dinners—only once absent from illness—this is the very first time I have ever responded for the Club. So I hope you will overlook the efforts of an inexperienced novice when he thanks Dr. Richards for his good wishes, so amiably expressed for the Club's prosperity and the health of the present incompetent speaker. Need I say that it is a source of tremendous gratification to me—as one of the founders—to note, to realise, the increasing growth and present position of our Club. Before it existed, I found a little coterie of students meeting in each other's houses—"Excelsior," their motto—to indulge in chamber music of a sort not then in favour with the authorities, on the sly. Fancy surreptitious performances of



Schumann, Raff, and Brahms! Well, these wickedly advanced composers were soon played freely and in the open. Now, if any of you had looked in a few weeks ago at the Duke's Hall, when Branch B held its meeting (orgy), you would probably have heard and seen ultra super jazz in full swing. So it can't truthfully be said that we don't keep step with these lively times.

Two big and very important things in our history started in the same year—the Associated Board and the R.A.M. Club. Our friend Mr. Baker tells me that the then 170 members have now increased to over 1,000, with encouraging future prospects, too. I have forgotten who the Sarastro was who kept the portals of the sacred Temple closed, but it took just ten years before ladies were permitted to enter. Almost as long a period as poor Pamina's probationary trial in the "Magic Flute." Except for a few matrimonial adventures arising from the altered circumstances, there have been no particular complaints about them, so there seems no reason to regret the move. Socially and artistically the Club has proved a boon to us all and great blessing to the Academy in keeping its friends and students in close touch with it and each other. And there are the Club prizes, occasional contributions to Building and Students' Aid Funds, which are of practical use in other directions no less valuable. So it has fully justified the hopes and expectations entertained in 1889.

It seems only a few months ago, when replying to another toast, that I gave you a strictly veracious account of a dream, during which I was visited by our *Alma Mater* in person. Since then I have not been favoured by a sight of her. I don't think the Principal has either, or he would have told us. Besides, nobody can say that during the past year he has been dreaming or likely to be caught napping at his post, even by that astute and exacting old lady, who never permits her Club's interest in the School to wane. Far from it. There is always something fresh to be noted, something happening, or just going to happen, to keep our attention alert. I am not forgotten the present toast, in fact it belongs very much to it, when reminding you of the splendidly artistic culmination of the year's work exhibited at the Scala Theatre barely a fortnight ago. Those of you who witnessed the performances of the "Magic Flute" and the evergreen Verdi's "Falstaff," must have rejoiced as much at the Academy's enterprising spirit as at the finish of the representations and unmistakeable talents of the students. So many of those to whom the generally acknowledged success of these operatic and dramatic efforts are due prefer to blush unseen, that one may not particularise—besides, it is not my business. But I must say that I felt a genuine pride at the results, and I feel sure that the Club members will join me in offering their cordial congratulations to all concerned.

No, I am still keeping my toast in mind! Sometimes projects take long to initiate and even longer to mature. How glad we are to know of the coming demolition of those baths behind the Academy! I came to the conclusion that they were built by the Romans, and, defying time, would outlast the centuries. Having read of the effects of trumpets and trombones upon Jericho, I did sometimes hope that the Academy orchestra might help to bring down these walls, or what is inside of them—but they seemed as impenetrable as a Government department! Well, it seems like parting with an old friend, or, what is worse, a cherished grievance, to be told that the hour has struck at last and that there will be all kinds of elbow-room. The fact speaks for itself, and shows how steadily the School keeps in the van of progress. On Club nights, too, the "congestion," which, speaking paradoxically, I am glad to say is on the increase—because it is a welcome, though perhaps uncomfortable, sign of prosperity—may perhaps be relieved to some extent. We are

already a large and still spreading community, and therefore the extension of the Club's usefulness becomes more and more discernable. You must all look back with pleasure on the jolly gatherings of the past year in the Duke's Hall, and the enjoyable musical treats offered us by the kindness of the admirable artists. I am thinking just now of the last and memorable occasion when they were all our own R.A.M. family belongings. But to all those who honoured us during the whole season, I repeat the enthusiastic votes of thanks we gave them on the spot.

Personally, I have always viewed our Annual Dinner as the occasion when "Office" takes off its uniform, when "Gravity" may stay out of its bed until past midnight if it liked, and when we can all heartily cheer the success of the Club, and confidently hail the future of its Mother, the Academy, without ceremony or reserve. If I asked myself why I have the privilege—valued more than ever—of doing so now, I would answer: In the old English comedies, there is pleasant little part, called in the bills, "Charles, his Friend." (Mr. Acton-Bond knows him.) Well, he has only to stand about, with nothing much to do except sometimes help the action by "chipping in" with a few remarks here and there. That is a rôle which can be played creditably, and even usefully, by an old actor. And I have a notion that I am still fairly well fitted to undertake it without much coaching. In fact, I know that I hope to go on playing it—even were there no audience to see or hear me—until the curtain falls. The Club thanks you.

In proposing the toast of "The Visitors," Mr. W. WALLACE drew a distinction between guests who were expected to return the invitation, and visitors who came often and were very welcome. He hoped that the visitors would come to the next dinner. In coupling the toast with the names of two distinguished men, Professor Gardner, Vice-Chancellor of the University of London, and Sir Arthur Keith, Professor of Anatomy at the Royal College of Surgeons, he said that he had known the former for many years through his scholarship and researches in Greek sculpture and archaeology, and more recently as one of the Editors of a very learned journal to which he (Mr. Wallace) had contributed. The journal came out only half-yearly, the editors feeling that it would take the subscribers quite six months to understand its contents. Mr. Wallace's acquaintance with Sir Arthur Keith was more personal, and though he did not intend to tell the company anything about his past, he, at least, could say, that as Curator of the Museum of the Royal College of Surgeons, Sir Arthur had more skeletons in his cupboard than any one in the British Isles. Also, he was the most modest of men, for although he had the biggest brain in the country, he kept it in a glass jar. Men of science, in Sir Arthur's words, were after all highly skilled detectives, and Mr. Wallace would back Sir Arthur to give Sherlock Holmes the knock-out in the first round, even with the (spiritualistic) gloves on.

Sir ARTHUR KEITH and Prof. E. A. GARDNER, the Vice-Chancellor of the University of London, responded, after which the toast of "The Ladies" was proposed by Mr. JULIUS HARRISON, and acknowledged by Mr. MAURICE D'OISLY.

In the course of the evening some short stories were given by Mr. FREDERICK CHESTER.



## Mems. about Members and Others.

Mr. York Bowen, with Miss Sybil Scanes, gave a recital at Wigmore Hall on May 26th.

*Musical Opinion*, for July, contained an article, "The Study of Harmony," by Mr. J. Percy Baker.

Mr. Ernest Fowles wrote on "The Value of Scriabin's Music" in *The Music Teacher* for June, and on "The Competition Festival and the Musician" in the October issue. The same journal has lately given serial articles on "The Pianoforte Teacher of To-day," by Mr. Ambrose Coviello (now concluded), on "Pianoforte Fingering," by Mr. Thomas B. Knott, and by Mr. J. B. McEwen on "Tempo Rubato."

At the Gibbons Tercentenary Service, at St. Paul's Cathedral, on June 8th, the Spencer Dyke Quartet and a small string orchestra from the Royal Academy of Music played fantasias and accompanied certain of the anthems.

On July 18th Dr. Richards, as President of the Royal College of Organists, presented the diplomas to the successful candidates at the last examination. The address he delivered on the occasion will be found on page 29.

The Academy was visited by the Union of Graduates of Music on July 23rd, and members, with Dr. Percy Buck, the President, were conducted over the building by the Principal. Afterwards a short programme of chamber music was given by the students in the Duke's Hall, the playing of the Academy Quartet—Messrs. Jean Pougnet, Hugo Rignold, Harry Berly, and Douglas Cameron—giving evident pleasure to the audience. Dr. Buck expressed the thanks of the U.G.M. to the Principal and the performers for their kindness.

Messrs. Novello & Co. have just published "The English Psalter," one of the editors of which is Dr. Charles Macpherson, the others being Dr. Bairstow and Dr. Buck.

At the Three Choirs Festival at Gloucester, in September, the programme included a new Prelude for orchestra by Mr. J. B. McEwen, and Mr. Edward German's "Theme and Six Diversions." Mr. Robert Radford and Mr. John Booth were among the vocalists.

Miss Katharine Eggar wrote on "The Music of Gabriel Grovlez" in *The Music Teacher* for July.

The Chappell Popular Concerts this season are giving concert performances of light operas on three occasions—viz., Mr. Edward German's "Merrie England" and "Tom Jones," and Mr. Montague Phillips' "Rebel Maid."

In the October *Musical Opinion* Mr. Adam Carse began a new series of articles, "Famous Orchestras of the Past."

Mr. Ben Davies and Mr. Robert Radford have been engaged for the New Year's performance of "The Messiah" by the Royal Choral Society.

Mr. Tobias Matthay has found that the claims of his School, which has grown so extensively during the last few years, render him no longer able to continue his work at the Academy, his connection with which, as student and professor, extends over fifty years.

Mr. Bertram Orsman conducted an orchestral concert at Holy Trinity Church Hall, Stroud Green, on May 5th. Mr. Orsman has recently been appointed organist of the Alexandra Palace Choral and Orchestral Society, of which Mr. Allen Gill is the conductor, in succession to Mr. G. D. Cunningham, now of Birmingham Town Hall.

Mr. Sydney Robjohns was one of the lecturers at the summer course of the Board of Education at the R.C.M. in August. Mr. Robjohns had an article—which we reproduce by permission—on "The Study of Stringed Instruments as a Power in Education" in the August number of *The Child*. He also had an article on "Violins, Ancient and Modern" in *Musical News and Herald* for September 5th.

Mr. Frederick Moore's pupils gave their annual pianoforte recital in Wigmore Hall on June 12th, assisted by Mrs. Tobias Matthay. As a result, a cheque for £61 18s. was sent to St. Dunstan's.

The Society of Women Musicians have elected Miss Margaret S. Wilton as a member.

On July 21st the University of Wales conferred the degree of Mus.D. *Hon. causâ* on Mr. Ben Davies.

The general meeting of the London Musical Festival was held at the Central Hall, Westminster, on June 20th. Before the business began, the members met to discuss tea and light refreshments, and also to hear a performance by Mr. Spencer Dyke and Mr. Harold Craxton of Mr. McEwen's Fantasia Sonata in A minor for violin and pianoforte.

The programmes of the Promenade Concerts this season have included the following works: "A Hillside Melody," "Four Dances" from "The Rebel Maid," and Pianoforte Concerto No 2 in E, by Mr. Montague Phillips; "Welsh Rhapsody," "Three Dances" from "Nell Gwynne," and "Bourrée and Gigue" from "Much Ado about Nothing," by Mr. Edward German; "Benedictus" and "Britannia" Overture, by Sir A. C. Mackenzie; "Idyll," for string orchestra, and "Romantic Piece," for flute solo and strings, by Susan Spain-Dunk (Mrs. Henry Gibson); "Concert Piece" No. 1 in A minor for pianoforte and orchestra, by Mr. Tobias Matthay, and "Prelude," for orchestra, by Mr. J. B. McEwen. We note among the soloists, Dr. Charles Macpherson, Mr. G. D. Cunningham, and Dr. Stanley Marchant (organ); Miss Clara Butterworth and Mr. Maurice d'Oisly (vocalists); Miss Elsie Owen, Mr. Charles Woodhouse, and Mr. Jean Pougnet (violin); and Miss Harriet Cohen, Miss Betty Humby, Miss Myra Hess, Miss Denise Lassimonne, Miss Edna Howard, Mr. Eric Brough, Mr. Leslie Engrand, and Mr. Vivian Langrish (pianists).

Five recitals were given at Wigmore Hall (July 7th, 9th, 15th, 17th) and Queen's Hall (July 21st), in connection with the Tobias Matthay Pianoforte School. Collections were taken in aid of the Students' Aid Fund of the T.M.P.S. The Chappell Gold Medal has been awarded to Eunice Norton, of Minneapolis. Marie Erdsieck, Netherlands' Government scholar, was highly commended.

Mr. Frederick Moore lectured in Manchester on July 28th on "The Interpretation of Keyboard Music," and between July 31st and August 18th, gave fourteen lectures to members of the Holiday Course at Seascale, Cumberland.

Mr. F. C. Field Hyde's Holiday Course was given in London from July 30th to August 8th inclusive. It included courses of lectures on "The Art of Voice Training," "Problems of the Singing-Class Teacher," and "The Teaching of Song Interpretation."

Mr. Russell E. Chester has been elected Hon. Secretary of the Music Teachers' Association, in succession to the late Mr. Arthur Hadrill. Mr. Chester has been carrying on the duties *pro tem.* since last March. Owing to the pressure of other duties Dr. H. W. Richards has retired from the office of Hon. Treasurer of the Association, which he had occupied for seventeen years.



Miss Garda Hall writes from South Africa that she has been having a wonderful time, and has travelled over 4,000 miles through the country. She has given recitals in Durban, Maritzburg, Johannesburg, Pretoria, Bloemfontein, Harrismith, East London, Port Elizabeth, and Cape Town, all of which places she revisited on a farewell tour before her return.

On another page we give an account of Sir Henry J. Wood's visit to the Hollywood Bowl, California. It is written by Miss Kate Hemming, a one-time vocal student at the Academy. After some years in Canada, she has now settled in California. Miss Hemming opened the season of the Musical Club at Victoria, B.C., with an illustrated talk on "The Progress of Music during the last Hundred Years, in conjunction with the Royal Academy of Music and its Members," all the music performed being by old students.

Mr. Fred Gostelow is at present in Australia and Tasmania on an examining tour for Trinity College of Music. Incidentally, he is also giving organ recitals, as the result of one of which, at Perth, W.A., he was able to send £12 to the Organists' Benevolent League.

### Death of Lady Mackenzie.

It is with deep regret that we announce the death, on October 17th, of Lady Mackenzie, the wife of our President, Sir Alexander Mackenzie, who may be assured of the heartfelt sympathy of his numerous friends in his bereavement. Until her health failed the distinguished presence and gracious personality of Lady Mackenzie were as welcome as familiar at Academy functions, and all those brought into contact with her will ever cherish a warm regard for her memory.

### Obituary.

ALBERT J. CROSS.

We regret to announce that Mr. Albert J. Cross, Principal of the Manchester School of Music, died on June 17th, after a painful illness. He was born at Manchester in 1872, and at the age of 14 entered the Royal Academy of Music, where he studied the pianoforte with Frederick Westlake and harmony with Ebenezer Prout, gaining bronze and silver medals. Leaving the Academy, he went to Leipzig Conservatorium. Here his masters were Carl Reinecke, Adolf Ruthardt, and Gustav Schreck. On completing his course he received the diploma of the Conservatorium.

During his absence in Germany, his father, J. A. Cross, founded the Manchester School of Music, and when, in 1897, Albert J. Cross took over the Principalship, it was a going and a vigorous concern. Displaying both energy and enthusiasm, the new Principal soon made the

School a notable factor in the musical life of the city. The breadth and comprehensiveness of his education rendered him peculiarly fit for his position, and under his direction not only was the best tuition imparted by a large staff of professors, but excellent work was done in chamber, choral, and orchestral music. A special feature was the operatic class, which performed numerous operas, including Mackenzie's "Colomba." Mr. Cross was a keen supporter of British music, and



made a point of bringing new music to the front whenever possible, many works receiving their first Manchester performance in connection with the School concerts. In conjunction with his father he also ran a long series of popular concerts in Manchester, which were the means of making many thousands of working people acquainted with high-class vocal and instrumental music.

Mr. Cross, who was elected A.R.A.M. in 1914, composed a number of pianoforte pieces and some songs. He was unmarried.



## Academic News.

### DISTRIBUTION OF PRIZES.

His Royal Highness The Duke of Connaught and Strathearn, K.G., the President, attended the annual prize distribution of the Royal Academy of Music, held at Queen's Hall, on July 24th, 1925, and distributed the awards in the presence of a large gathering of old and present Students and their friends.

His Royal Highness was received at the entrance to the Hall by Members of the Governing Bodies.

As the President entered the Hall the Choir, under the conductorship of Mr. Ernest Read, F.R.A.M., led the singing of the National Anthem.

THE PRINCIPAL then said: Your Royal Highness, Ladies and Gentlemen—The order of procedure which we will follow this afternoon is the same as that which was followed last year, and has been adopted for the same reason. According to this we are able to start with what our young friends behind me will regard as the most important part of this afternoon's ceremony. An additional value will be conferred on the prizes, valuable as they are in themselves, by the fact that they will be received, Sir, from your hands. Before proceeding to that part of the ceremony, I should like to make an announcement. Unfortunately one of the members of our quartet who are to play this afternoon has been taken suddenly and seriously ill, and at the last moment Mr. Lionel Tertis, a fine artist of whom we are all proud, not only because he is a Britisher, but because he is a Professor in the Royal Academy of Music, has consented very kindly to fill the gap.

After the presentation of the prizes,

SIR ALEXANDER MACKENZIE: Your Royal Highness, Ladies and Gentlemen—It is on behalf of the Directors that I am accorded the privilege on this occasion of expressing the deep sense of gratefulness they feel at these repeated visits to the School, which mark the unceasing interest that you, Sir, so graciously take in its progress and well-being. Although our cordial appreciation of this continued encouragement must, in the circumstances, be compressed into a few and inadequate words, it is most sincere and genuine. No student here but keenly looks forward to take his or her part in joining in a loyal and heart-felt welcome to our President. Mr. McEwen has touched lightly upon what I am going to say. It is no exaggeration to say that the successful ones—a goodly number, as no doubt you know by now, Sir—value these awards infinitely more, prize them much more highly, because they have been handed to them by yourself, Sir; to all a lasting, soundly helpful reminder to carry about with them in future days. No one is better able to realise that than just myself, for, in my student days, I missed all these stimulating and pleasurable events. I never had even a glimpse of a President; in fact I think I am right in saying that we had none in my time. On the other hand, I can state with absolute certainty that I never either saw, or got, a medal. But the long passage of time since then has wrought so many important changes, so many improvements and benefits to the large number of those who seek

instruction in our art, which the old School may view with a very pardonable amount of pride. I think, however, that Your Royal Highness's presence among us is a fact on which the Academy may specially congratulate itself, because, if I may presume to say so, it seems to assure us that we have been fortunate enough to retain that confidence which you, Sir, have so amiably extended to us for so many years. That is the award you again give the Governing Bodies to-day, for where the advancement of the Academy is concerned we are all students, and we beg most cordially to thank you, Sir.

MR. PHILIP L. AGNEW: Your Royal Highness, Ladies and Gentlemen—I feel it a great honour that I am asked to second the vote of thanks to H.R.H. The Duke of Connaught, which has been so gracefully and so eloquently proposed by Sir Alexander Mackenzie. I also cannot possibly compete, and perhaps it is fortunate that I am not called upon on this occasion even to try, but I think my duty to-day is limited to associating myself, as I do most heartily, with everything Sir Alexander has said, particularly in his reference to the very great encouragement we feel—Students, Professors, and Governing Bodies alike—from the continued interest His Royal Highness takes, and has taken for so many years, in all that concerns the work and well-being of the Royal Academy of Music. I can only venture to hope, Sir, that in spite of the absence of music, you have derived as much, or even half as much, pleasure in coming here to-day as we derive from seeing you here.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN: Ladies and Gentlemen, and especially Students of the Royal Academy of Music, I would like to thank Sir Alexander Mackenzie, whom I am so glad to see here to-day—I am sure he recognised the pleasure that it gives everybody that he should be with us—and Mr. Agnew for the very kind manner in which they proposed this vote of thanks for my presiding on this occasion. I can assure you that no vote of thanks is required, because to me it is a personal pleasure to be amongst you to-day, and by my presence to show to all the students the very great interest I take in the splendid work that is being done by the Royal Academy of Music. I was much amused to hear Sir Alexander Mackenzie say that formerly there was either no President, or they never saw him. Certainly since I have held the office I have always come, because I take the deepest interest in the Academy, and I congratulate Students and Professors alike on the steady progress that is being annually made in their work. All of you who sit around me here have a career in front of you—I hope a successful one. I know that the competition is terrible, but if you do your utmost and try to excel, then I think you will succeed. It has struck me with great interest, even since last year, that I have met several former pupils of the Royal Academy of Music. I have listened to their singing and playing, and I have derived the greatest pleasure from both. I see the visible signs around me in going about, both in this country and abroad, of the result of the good education, and the good application, of those who have had the great benefit of being educated at the Royal Academy of Music. I think the days have gone when people in this country rather looked down upon music, and did not care for it. It was a mistake, and



they have discovered it. Now I suppose there is no country which takes a deeper interest in music or enjoys it more thoroughly than ours. As we get more and more educated we expect better music, and we certainly get it. It is a great satisfaction that throughout the Empire there is a real love of the Art growing up. I think the rising generation is really fond of music, and everybody knows what a delight it is. One of the greatest pleasures in life is to hear good music, and I do hope that all those who are now in our colleges will go out and will be very successful in their beautiful profession. I deeply regret that this second, if not the third, time that the call of duty elsewhere has unfortunately prevented my remaining during the whole of this prize-giving. It is through no fault of mine, but I regret it exceedingly. I should have liked, very much, to have heard the music, and I should like very much to have heard the address of Mr. McEwen. May I congratulate him on the first year of his directorship of the Academy. My time is growing short, but I will now only again repeat the expression of pleasure it has given me to be with you to-day, and assure you of my continued interest in the welfare of the Royal Academy of Music.

The Duke of Connaught then left the Hall.

The following selection of music was given by the students:

Recitation, Soli, and Female Chorus,  
from "A Midsummer Night's Dream" ... Mendelssohn

Soloists: ROSE ALPER and JESSIE HEWSON.

EDITH FEHR (Recitation).

From (a) Act II., Scene 3, and (b) Act V., Scene 2.

(Accompanist: KATHLEEN V. SUMMERS)

String Quartet—

"Molly on the Shore" ... Percy Grainger

"Interludium in Modo Antico" ... Glazounow  
(From Five Novellettes.)

Reel—"Johnny Lad"

Strathspey—"Tullochgorum" } Arr. by John B. McEwen

JEAN POUQUET (1st Violin).

HUGO RIGNOLD (2nd Violin)

LIONEL TERTIS (Viola).

DOUGLAS CAMERON ('Cello)

Rhine Maidens' Trio, from "Götterdämmerung" ... Wagner  
THE LADIES' CHOIR.

(Accompanist: GUY BARON.)

THE PRINCIPAL: Ladies and Gentlemen—I am an anticlimax after all the exciting emotion, arousing events, and music this afternoon. I appear here to present to you what is called a report on the year's work. In presenting this report, perhaps I may be allowed to refer briefly to the fact that it is thirty-one years since I first attended the Annual Distribution of Prizes of the R.A.M. On that occasion I occupied a seat on the topmost bench of the orchestra seats in the old St. James' Hall. From July, 1898, I sat amongst the Professors, in the company of whom I have since listened to the interesting, instructive, and sometimes entertaining reports presented by my distinguished predecessor. To-day I find myself faced with

the task of submitting this Annual Report on the work of the Academy; and you will, I am sure, realise that it is with very mingled feelings that I stand here, and will extend to me that forbearance and sympathy of which I feel so much need. My task is made easier, however, because I am able to say at the outset that there is no sign that the progressive and successful career of the Royal Academy of Music, which I have witnessed, and in which I am proud to have taken part during these thirty-one years, has been, or is likely to be interrupted. Both in extent and in scope the work of the School continues to grow and increase. The artistic level of our students' work, both individually and collectively, was never higher, and, apart from mere numbers—which in themselves may well be an embarrassment—the work carried on in the Academy is more important than ever. The public, as well as those immediately interested in the Academy and in its Students, judge mostly of its condition by the standard attained in our Concerts, public and private, and in those functions in which the collective activities of the place can be displayed. So far as this side of our work is concerned, it is hardly my business to express an opinion publicly, but the many appreciative comments of our good friends the Press on our Orchestral Concerts, our Chamber Concerts, our Operatic and Dramatic performances, confirm me in the belief that we have only to maintain the present high standard in order to retain the position which the R.A.M. has so long enjoyed in the confidence and esteem of the country. To those distinguished artists who are immediately responsible for these various Academic activities, and to whom the very high standard of achievement is due, the thanks and tribute of the Academy are extended. Their names are sufficient guarantee that in the future, as in the past, we shall pursue the same ideals of perfection in conception and in execution, and that we shall neither stint effort nor grudge thought in the endeavour to realise these ideals. The Orchestral Class—which is the great nerve-centre of the Institution—continues, under the control and guidance of Sir Henry Wood, to make closer and closer approximation to that perfectly disciplined and perfectly responsive organisation which is the ideal orchestra. The special thanks of the Academy—and, in particular, of its Principal—are due to the disinterested and generous affection which has led Sir Henry to associate himself with his old school, and to devote himself with characteristic thoroughness and enthusiasm to the promotion of its interest and well-being. That his efforts are appreciated by those who benefit most from them—the orchestral students—is obvious; but I should like to assure him that all of us who have the good of the Academy at heart have a proper understanding of the value of the work he has done and is doing.

It is my good fortune that I have taken up my present position at a time when a most important and valuable measure, designed in the interest and for comfort and well-being of our professorial and clerical staffs, should have been about to mature. Post-war economic conditions have pressed hard on every member of the community, but on none more than on the professional musician, whose income has by no means expanded proportionately to the rise in the cost of living. I understand that, from a legal point of view, the Royal Academy of Music is a *Charity*; and although the lay mind



may not be prepared to regard our ordinary and usual activities as included in the ideas usually associated with that term, the Authorities of the School have always administered their great trust on terms which are dictated by considerations other than the purely commercial one of making it pay. The small fees which constitute the students' contribution to the finances of the Institution, are only possible because of the disinterested spirit in which the members of our teaching staff regard their association with the R.A.M. The Staff Super-annuation Scheme, which came into being on January 1st last, must therefore be regarded as an attempt on the part of the Academy to balance up its obligations to the distinguished artists and earnest workers whose labours are both its backbone and its life-blood. My ardent hope is that in time the very modest provisions of this too-long-delayed measure may be considerably expanded and amplified.

The number of our students continues to increase. I, personally, do not regard this fact, taken by itself, as indicative of the success of our work. Quality, is, in my opinion, a much more important feature of output than quantity. But I mention it because it introduces one of the more serious problems which call for consideration and solution. We have now reached the state of that legendary lady who had so many children that "she didn't know what to do." Unlike this lady, we know very well what to do, and if only we are allowed to do it we shall be able to make full provision for the upbringing and training of our growing family. An alleviation of our difficulties, and a means of temporarily relieving our congested condition, will be the new lecture and rehearsal rooms, which we are now starting to build behind the Academy. The plans for this scheme have now been finally approved—I accentuate the word finally—by the various Crown Offices concerned, and as we shall start operations at once, we hope to be in possession of the valuable addition to our resources in six or nine months' time. The realisation of this much-needed and long-discussed expansion may possibly bring only a temporary relief, but I may, perhaps, be pardoned if I express the hope that if and when difficulties again become acute, the existence of a large body of enlightened public opinion may justify some future Government—Conservative, Liberal, Labour, Bolshevik, or whatever it may be—in formally and officially endorsing the claim of Music for recognition as an important and necessary factor in the life and well-being of the community. Fittingly to celebrate the Centenary of the Academy, a comprehensive, but none too ambitious, building scheme was formulated. If it had been possible to carry it out in a manner and on a scale befitting our needs, and in accordance with our intentions, there is little doubt that most of the material problems in connection with our development might have been finally and definitely solved. Unfortunately, restrictions and limitations, consequent on conflicting interests and authorities, have compelled us to postpone for the present the complete realisation of our plans and our desires, and we have been obliged to rest content with a much more modest compromise, which, although it may relieve our present insistent needs, cannot be regarded either as a wholly satisfactory or as a permanent solution of our difficulties.

It is customary on these occasions to announce publicly

the changes in the personnel of those officially connected with the Academy. In one respect, which I may perhaps be permitted to regard as an omen of good augury, this announcement differs from that of most of the previous years. Of the names found a year ago amongst the lists of Directors, Committee of Management, Honorary Officers, and Professors, not one has had to be removed from that cause which alone is beyond human control. The late Sir Anderson Critchett, who, as Honorary Oculist to the Academy, placed his great skill and kindly sympathy at the disposal of our Students, resigned a post which he had held for many years, some time before his lamented death in February last. On the other hand, the number of names which have been added to our official lists is considerable. The Board of Directors has been strengthened by the formal addition of the name of one who, in another capacity, has attended its meetings and furnished advice and guidance in its deliberations for the last thirty-five years. It is a matter for congratulation to all interested in the Academy that Sir Alexander Mackenzie will continue as a Member of the Board of Directors to assist in the deliberations of the "Upper" of the two Houses which watch over the fortunes of our great Institution. If I were to enumerate at length the particular fame and distinction of all the eminent artists who have joined our teaching staff in the course of the last twelve months, I should not only exhaust my stock of superlatives, but I should leave very little time for other matters to which I must make allusion. So I content myself with saying that in the majority of cases their names emblazoned in gold are already found amongst the records which are the proudest possession of the Academy. I must, however, because of the particular importance of the work with which they are associated, make special reference to two names: Mr. Lionel Tertis is not only an artist of world-wide renown, but he is an old Academy boy. His return to his old School as Director of the Ensemble Classes is, therefore, an event which is not only of interest to the general musical public, but which is of particular significance to those who, like myself, knew and loved him in those bygone student days. That combination of perceptive musical genius and painstaking and meticulous care which has made him what he is, has already in his new work produced the most notable results. The week of Operatic performances at the New Scala Theatre, which took place with brilliant success, not only served to exhibit the talent, industry, and versatility of those students who took part in the presentation of those two contrasted Master Works—"The Magic Flute," by Mozart, and "Falstaff," by Verdi—but offered striking testimony to the patience, skill, and resource of him to whom this success was chiefly due—Mr. Julius Harrison. The accession to the Academy Staff of Mr. Harrison brings amongst us one who unites in a peculiar degree high artistic gifts and insight with qualities—not always associated with the artistic temperament—which are essential and valuable in steadying and controlling the inevitable instabilities of an Operatic Class.

I pass on now to matters which will more particularly interest those of my hearers who are seated behind me and in the immediate neighbourhood. I should like to say, in the first place, that when I took office twelve months ago, one of the things that created in my mind some small amount of uncer-



tainty, if not a feeling of apprehension, was that I was in some little doubt as to how the students would treat me. I may say at once that they have been kindness and consideration itself. Making allowance for an occasional exhibition of those high spirits which are the characteristic and privilege of youth, and which I myself have not altogether forgotten, nothing has happened to make me think that they regard me otherwise than as a harmless, if necessary factor in the economy of the School. For my part, the kindly feeling and sympathy with which I have always regarded young people still remain unchanged, or, if changed, are only mellowed by an extra tinge of solicitude when I think of my new responsibilities. To have a family of 900 boys and girls is a very heavy weight of responsibility. During the last few weeks the realisation of these responsibilities has been considerably increased, because I found not very long ago that I was expected to know all the nine hundred of them well enough to pick out, without error or hesitation, the most distinguished, the most deserving, the most industrious, and those excelling in a host of other major and minor virtues. Amongst the many awards and honours by which this afternoon these virtues have been recognised, there are *two* which merit special mention—because, whatever may happen in actual practice, in theory, at least, the responsibility of choosing the recipients rests on the shoulders of the Principal. This year sees the periodic return to the Academy of an Award which we share with our friends the Royal College of Music and the Guildhall School of Music. I refer to the Medal presented to the most distinguished Student in the Academy by the Worshipful Company of Musicians. We have many Students who are distinguished in the Academy, and the task of selection might well have been a very difficult one. But, when a young artist has gone through the course of study in the School with brilliant success; when he has accumulated a host of prizes and awards; when he has been associated in an especial and deservedly prominent way with the collective work of the School, by which we display to the public the live condition of things inside our walls; when in addition to all this he has shown diligence, assiduity, and manliness which have been a delight to his teachers and an example to his fellow students, his distinction inside the Academy is of a very high order indeed. To me, who have known Mr. Roy Henderson in the intimate way in which a teacher can know a pupil, it was no surprise that when opportunity came along—as still it sometimes does—he should prove equal to it; and at a concert of the Royal Philharmonic Society, by a superlatively fine performance of an intricate and difficult work, while still a Student, splendidly upheld the credit of the old School and definitely established his artistic reputation. The other of these two prizes, the Dove Prize, is given, according to the Trust, for “general excellence, assiduity, and industry.” It is, therefore, also a prize for distinction in the Academy. But I read into the conditions laid down in the deed an intention in the mind of the generous testator which accords well with my own instinct in the matter. If I had to rely only on what we regard as distinction in the narrow sense of the word, my choice would have been difficult and uncertain. But the three major virtues catalogued in the trust deed imply to me the possession of one quality which does not always go with mere talent or

technical brilliance. I regard this prize as the reward not of talent alone, but of talent which has been ever at the service of the Academy; of an assiduity and of an industry which are displayed not solely for selfish ends, but which are used for the general good of the community inside the walls of the School. I therefore regard Miss Doris Sheppard as a worthy recipient of this valuable prize, and I am happy to see that you emphatically endorse my opinion.

I have now come to the end of my Report. Not that I have exhausted my topics, or even broached the thousand and one things which I might have dealt with had time and your kind patience allowed. With a final word I close. Looking back over the last year and surveying and appraising the work which you have done in the session which has just come to an end, I cannot but feel that we are justified, both you and I, in looking forward with confidence and hope to the future. The high level of excellence which has been displayed in your individual performances at our Concerts and Rehearsals is not only a witness of your diligence and ability, but is an earnest and an assurance of the future. The admirable spirit which has inspired your collective activities is, in each case, derived from the self-sacrificing example and stimulating precepts of your teachers; but your response to these, exhibited in the work of the Orchestral, Ensemble, Operatic, and Dramatic Classes, has been a never-failing delight and encouragement to me in my own work. During the year just closed you have attained to and established a record which, so far as my knowledge of the School is concerned, has never been surpassed. It will be your duty and mine to see that there is no recession from this standard; but that, on the contrary, we continually enlarge its scope and improve its excellence. Although, strictly speaking, the term has one more day to run, for most of you this is the end of the Academic year, and you leave this Hall this day with your minds directed to a different sort of life from that which you have led during the last nine months. After work, arduous even if it is enjoyable, you go to well-earned rest and recreation; and you carry with you the good wishes of your Professors and my humble self for all the good things which are associated with the idea of holiday. Many—most of you—look forward to returning to the Academy in two months' time. I know that the Academy is a place you leave with regret and to which you return with zest and pleasure. I need hardly say that we shall welcome you back refreshed and re-invigorated, to pursue with fresh energy and interest your own particular studies, and to mingle still further in that stream of enthusiastic and visionary young life which flows through the School. Some of you, having now completed your student-ship, will each in his or her own sphere take up the duties and responsibilities of professional life. You will find, as your elders have found, that the further your student days recede from you, the more your hearts will warm to the old School and its associations. By joining the R.A.M. Club you will be able to keep in touch both with us who remain to carry on, and with those who have been your fellow Students. We shall not forget you, and you cannot forget your Alma Mater. Ever she will keep open the door for her children. In her, and in her continued work and life, they find not only resources from which they can derive fresh strength for the conflict, but an



inspiration kept alive and active through those high ideals which she has ever held up for your example and encouragement.

The National Anthem was then sung, and the proceedings terminated.

On Thursday, November 5th, and Thursday, November 19th, in the Duke's Hall of the Royal Academy of Music, a large gathering of about eight hundred children, from the schools in the Borough of Marylebone, will be held, in order to listen to a talk on Music by Mr. Stewart Macpherson. This talk will be illustrated by Mr. Macpherson, assisted by students of the Academy, and will deal with the Art in such a way as to give the young people some idea of what it means and what is its scope. These meetings have been arranged in connection with the Public Library of the St. Marylebone Borough Council (Children's Department), by Mr. Duncan Gray, the Librarian, who takes the keenest interest in the various problems of education, and who is a convinced and enthusiastic advocate of the value of both musical and artistic influences.

The subjects dealt with in the series which has been arranged include such diverse matters as books, shells, the Zoo, and pictures. At the first of the two talks on Music, the chair will be taken by Alderman Sir Henry F. New, and on November 19th the Chairman will be Mr. Alderman E. Sanger, L.C.C.

The Staff Dinner of the Professors of the Royal Academy of Music was held on Saturday, October 3rd, and at this, the first dinner of the new Session, the Advisory Boards, under the deliberations and subject to the advice of which the technical work of the Institution proceeds, were elected.

These Boards have now been functioning for one year, and the innovation in the organisation of the Academy which they represent, has proved thoroughly and entirely successful. The following remarks from the report of Mr. Stewart Macpherson, the Convener of the Advisory Board on Harmony and Composition, can be regarded as indicating both the feelings of the entire staff towards these Boards, and the manner in which they have functioned.

Mr. Macpherson said: " . . . . May I say, in conclusion, that all the meetings of the Board have been characterised by a delightful friendliness. Discussion has been free and unconstrained, but we have at least found that on all the main issues we have been at one. We all look back, I think, on our year's labours with feelings of the greatest pleasure, and I should like to end these remarks on this note, namely, that I feel these Advisory Boards will subserve another purpose beyond the obvious one of getting certain necessary Academy business done—I mean, that they will bring many of us into touch with one another in a more or less intimate atmosphere. And that means that we shall find that, although each may, and will, have his own personal opinions and views, we shall learn to respect and value those of others, and to see how, and where, they

can be utilised for the good of the whole 'body corporate.' If the meetings of these Advisory Boards did nothing else, they would (in my view at least) still be eminently worth while, and I think it was a happy inspiration of the Principal's to bring them into being."

#### HARMONY ADVISORY BOARD.

Mr. B. J. Dale, F.R.A.M., Mr. Harry Farjeon, F.R.A.M., Dr. A. J. Greenish, F.R.A.M., Mr. Stewart Macpherson, F.R.A.M., Mr. Ernest Read, F.R.A.M.

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### Organist as Teacher.

An Address delivered at the R.C.O. by Dr. H. W. RICHARDS.

I have chosen the subject of "Organist as Teacher" since in all probability many who are present may adopt teaching as their profession. In the early stages, and before the teacher has gained his experience, he will, not unnaturally, be impressed by "methods," or by those who claim the invention of an up-to-date or infallible system. Youth is apt to be attracted by "royal roads" and nostrums, and there are many unscrupulous and quick-witted people who possess the knack of writing cunningly-worded advertisements which succeed in entrapping the credulous. Occasionally one finds a modicum of truth in their claims, but they have to be stripped of all the flowery verbiage before the small kernel of truth is discovered. When the public is assured that by some original system a great Art—the Art of Music and the study of a life-time—can be mastered in a few lessons or by reading a certain book, then such arrant and obvious humbug must be committed to the wastepaper basket. The primary duty of any honest teacher is to shield his pupil from falling a prey to the charlatan, and to state firmly and frankly that any method without the accompaniment of hard work is worthless. We need only turn to the life of any fine artist to learn that, although endowed with most of the musical gifts, he never wearied, but worked with indomitable will and ceaseless effort. I ought perhaps to say that to secure the best results with the greatest economy of energy, one's work should be scientifically thought out and systematically arranged. I can never bring myself to believe that for the normal pupil education can be amusement



or play; even little children are the better for tackling things which are not easy, and which will train them without strain of any sort in thoroughness and accuracy—facing difficulties will help to form their character and accustom them to concentrate. Education of the young surely is the laying of a secure foundation and the cultivation and gradual development of the mind—for it must be evident to all who think, that to sow seed on a soil not properly prepared is sheer waste. Those teachers who have passed our examinations may be satisfied that they have been well grounded, and such students ought now to be able to cope with more intricate work and to broaden their outlook. They can never remain where they are, so let it be impressed upon them in no measured terms that, although they have begun well, they are merely at the threshold of a complex and growing Art.

In reviewing one's own work as a teacher, one can safely say that, instead of filling the pupil's mind with obsolete rules, it is far better to urge him to study and play the works of the great masters so that he can see and hear for himself what they have actually done—for theory must be founded upon practice. Gravitating from the text-book rather than towards it; dogmas and formulas which make no attempt to awaken the intelligence are practically valueless. Never try to reduce everything to rule; over-insistence on laws of the type of the Medes and Persians often, certainly with a clever pupil, leads to flights in an opposite direction as soon as he is left to himself and can flap his wings. Personally, I think it most wholesome to allow him the enjoyment of many "flaps" during his studentship, for reasonable latitude inevitably brings about self-expression. All the recent changes in our paper work have been directed to this desirable end, and the examiners look and hope, not for mechanical exercises, but for ideas which emanate from the candidate himself. Be assured that there is a danger of the pupil thinking entirely in harmony and counterpoint exercises, in fact, getting them on the brain. Up to a point, such exercises may be useful as discipline, but it does not follow that they make for musicianship. With this in view, it is of much greater consequence to stimulate the pupil's imagination and æsthetic sense, for with such training there is more likelihood of his producing something from his own head and his own heart.

Whatever course the teacher adopts, he is, after all, only a guide to action, and as, in the end, the pupil must educate himself, the sooner he begins the better. All the more reason, then, for the teacher to bring his authority and influence to bear to awaken enthusiasm and keep it alive. He will be wise never to repress any sign of vitality or to damp ideas, however crudely these may be expressed; on the other hand, he can be as adamant against smattering and mere veneer. Unfortunately there is a race of pupils—they seem to be on the increase—for whom the term "hard work" has a terrifying sound, because they wish everything to be done for them. No friend will ever humour them in this respect, for such indulgence will create laziness, retard progress, and blunt initiative. The successful teacher is he who has the power to inspire his pupils to do their utmost, so that they will, out of respect for him, for themselves, and for their Art, be ashamed to bring work which is either unpractised or inadequately prepared. Problems which are solved, and obstacles which are overcome by one's own efforts, bring their own reward and make for self-reliance—and self-reliance will, in its turn, produce happiness, for enjoyment in work and real progress usually go hand in hand. The old conventional method of treating pupils as if they could all be pressed into the same mould is happily dying out. Nowadays the teacher is expected to be observant, discerning, able to penetrate into the mind and diagnose character, so that he can judge between those who will and can't, and those who can and won't! Whether he possess these

desirable gifts or not, there is no doubt that his influence often goes deeper than many imagine, and sympathy, encouragement, and co-operation with his pupil will have more enduring and telling effect than omniscience or rigidity. A heavy responsibility rests upon the teacher, and a good example is essential, because the weaker brethren are always prone to imitate. It is amusing, and sometimes sad, to notice how such imitation will extend to mannerisms, not only in playing, but even in walking, speaking, and worse! Individualities are needed, not replicas! To sum up: Self-discipline, well-directed effort, and individual thought, form the basis of sure advancement, and I would urge teachers to preach this doctrine to their pupils from the earliest moment. There are many things which are realised too late in life, therefore never delay in emphasising these truths. In all teaching be rational and reasonable—never pompous, prosy, or indistinct and confused in statement. Remember that pupils usually possess common-sense, and often a strong vein of humour—the most valuable assets in life. Apt analogies and a plentiful supply of apposite examples are vital, but the art of teaching is to *draw out* rather than to dictate—it isn't what a man takes in, but what he puts forth, that matters. Appeal to the pupil's ear, judgment, and taste; teach and convince him through these media; but when all is said and done, the student is the architect of his future, and he will be obliged *volens volens* to work out his own salvation. To quote a wise saying of Robert Louis Stevenson:

"To travel hopefully is better than to arrive, and the true success is to labour."

To all, teachers and pupils alike, I wish my final words to take the form of a motto—which is—

WORK HARD AND BE SINCERE!

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## Editorial Notes.

In this term we usually have our Social Meeting rather early. The Committee had invited the English Singers to sing for the Club, and the invitation was accepted, with the intention of fixing a date in December, when they would have returned from a flying visit to America. Just on the eve of their departure, however, they found that they had not a vacant date in December; but they expressed a hope that they might be able to come for us in February. So may it be! In the meanwhile, however, fresh projects must be formed, and, therefore, it seems probable that the meeting will still have to take place in December, so as to steer clear of the Associated Board Examinations, which take away so many of our members in November.

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The new Rules, which are henceforth to be in operation, will affect the status of two classes of members. The limit of distance from London in regard to country membership has been raised from fifteen miles to twenty, with the consequence that a certain number of people—not many—will find that their subscription has gone up likewise. The others, however, who reside beyond that limit will pay a reduced subscription of 5s. per annum. With regard to members who live outside Great Britain and Ireland, there is a special provision by which they pay a lump sum of one guinea in lieu of annual subscriptions. This will entitle them to receive



the Magazine, and if at any time they should pay a visit to the Old Country, they will receive notices of meetings for the duration of their stay. It is hoped that these two alterations will have the effect of keeping many more past students in touch with their old school. All those affected will be notified before the present year is out.

There is a considerable number of subscriptions still outstanding. It is asked that those members, whose consciences may accuse them in this respect, will be good enough to send in their dues as soon as possible without waiting for a further notice. The Secretary would be very glad to be able to present a clean sheet to his successor when he retires from office. "He gives twice who gives quickly." On the other hand, he gives but half who gives tardily, for think of the waste of time and money!

## "Symphonies under the Stars"

Conducted by Sir HENRY J. WOOD in the Hollywood Bowl, California.

By KATE HEMMING.

One never feels so patriotic and loyal as when in a foreign land; we then look for and applaud the best we can find in our own people; then the perspective enables us also to draw comparisons.

During my interesting work of teaching, singing and organising from Atlantic to Pacific Coasts of Canada, since I left England some years ago, I have had many thrills of pride over our literary, scientific, political, military and naval, as well as musical, people. The most recent one was the visit of one from our *Alma mater*, Sir Henry Wood, who came all these miles to conduct four concerts, from July 14th to 18th, in the marvellous Hollywood Bowl. It being the first time a Briton had conducted a Californian orchestra, one wondered what the reception would be, as there is a strong feeling here of "America for the American," and many are sure they have the best conductors in the world.

Mrs. J. J. Carter, the organiser of these concerts, who is a fine, broad-minded woman, had arranged a very dramatic entry. Firstly, there were two "Union Jacks" with the "Stars and Stripes" on the platform, and the conductor's desk was draped with the Imperial Flag. When we in my party saw this rare thing we rose and saluted them. It was about half-an-hour after starting time when Mrs. Carter came on and said Sir Henry Wood had been detained by the dense traffic on the road, but would arrive shortly. Knowing of old that he was never late, I had expected something. There is a path to the "Bowl" with huge pepper trees on either side. Presently we heard the merry swirl of the Highlanders' bagpipes, which met his car at the entry and preceded it to the platform, where, at the steps, a reception Committee greeted the party, and the pipers then escorted Lady Wood and Mrs. Carter to their seats halfway up the "Bowl." It was a truly imposing welcome, which I felt had great significance as an *entente cordiale*, and would pave the way for other of our musicians.

About a year ago I crossed from Victoria to Los Angeles, and when enjoying these splendid concerts with about 15,000 other people, in this wonderful natural hollow in the desert mountains, with natural ridges forming seats (it has now been properly equipped with comfortable seats),

not a sound, not even the rustle of a programme, during the numbers, the stars overhead, the moon rising over the desert mountains, a huge illuminated cross high on a peak standing clear against an indigo blue sky (this cross belongs to the Pilgrimage play which runs during the summer in an adjoining mountain valley), I wondered if I was prejudiced, as I listened to the familiar Wagner, Brahms, and Beethoven numbers, well conducted by Mr. Hertz, of San Francisco, when I thought they were better in the Queen's Hall, and wished Sir H. Wood could come here to convince me. Lo! the wish was granted, and all felt that the orchestra had never given such poetic renderings before. They had intricate and hard work to do, as most of the works were quite new to them, but under his bâton the clarity, and precision, and expression was very marked, and they also played as if they enjoyed this hard work in spite of the great heat. (During that week we had three days of 103 degrees in the shade.) All the papers lauded his efforts, and gave louder praises after each concert. Although *The Examiner* (Hearst paper), which has a column headed "Cook-Coos," written by a man named Cook, said, "Please, Sir Henry, will you, before you leave, play 'Inefficient Mamma'?"

On the last night Sir Henry was accorded a great ovation, presented with a wreath of Californian magnolias, and told they would not let him leave till he promised to come again next year. It was good to hear in this country the work of such British composers as Purcell, Vaughan Williams, Ethel Mary Smyth and Elgar. He was entertained to a dinner by the orchestra, as well as by many Movie Stars, University, Mount Wilson Observatory, and Civic people.

Another phenomenal success that I feel R.A.M. Club members will be interested to hear, was on August 4th, Ethel Leginska was the conductor, also playing a Concerto. Unfortunately, I was not able to go that evening, but hear there were 20,000 people there and she was much enjoyed and spoken of as another British artist of the first class.

## Announcements.

### BIRTHS.

CHATTERTON.—To Mr. and Mrs. Chatterton (Olive Groves) a son.

PATTINSON.—To Mr. and Mrs. Foden Pattinson (Dorothy Pattinson) a son.

### MARRIAGE.

VINCENT—BETTS.—On August 1st, Mr. Vincent to Miss Elsie Betts, at Waganui, New Zealand.

### DEATH.

BEAUCHAMP.—On July 27th, at Arosa, Sarah Millicent, wife of Lieutenant R. R. Beauchamp, R.N., and younger daughter of the late Mrs. Nicholl and Mr. William Nicholl, F.R.A.M.



## New Music.

*Carse, Adam.*

- "Moods and Fancies" (six pieces for pianoforte)...J. Williams, Ltd.  
 Three short pieces for pianoforte, "Morning,"  
 "Afternoon," "Evening" ... Augener, Ltd.  
 Suite in C for orchestra ... " "  
 Waltz for string orchestra ... " "  
 Three easy duets for two violins ... " "

*Dale, B. J.*

- "Holiday Time" (for small orchestra) ... Augener, Ltd.

*German, Edward.*

- "The Lording's Daughter" (Ballad) ... Novello & Co.

*Livens, Leo.*

- "Sylvia" (Prelude for pianoforte) ... Anglo-French Music Co.

*Marchant, Stanley.*

- "Ye Holy Angels Bright" (Anthem) ... Novello & Co.

*Matthay, Tobias.*

- "Toccata" (for pianoforte) ... Anglo-French Music Co.

*Moss, Katie.*

- "Thy Voice" (Song) ... J. B. Cramer & Co.

*Moy, Edgar.*

- "A Birthday Song" (School Song) ... Winthrop Rogers  
 "Swing Song" (Song) ... Novello & Co.  
 "If I had Wings" (Song) ... J. B. Cramer & Co.

*Rowley, Alec.*

- "A-Maying, A-Playing" (Part Song) ... Novello & Co.  
 Andante religioso in 7/4 time, for violoncello solo,  
 strings, organ, and drums ... " "  
 "Rustic Suite" (five pieces for pianoforte) ... Paxton & Co.

## Organ Recitals.

*Dr. G. J. Bennett*, at Lincoln Cathedral, and at Clasketgate Wesleyan Church, Lincoln.

*Mr. Eric Brough*, at St. Mary-le-Bow, E.C.

*Mr. Fred. Gostelow*, at St. George's Cathedral, Perth, W. Australia (Aug. 24th), and at Wesley Church, Perth, W.A. (Sept. 14th).

*Mr. H. J. Timothy*, at St. Vedast Foster, E.C. (May 18th, June 8th and 29th, July 6th), and at All Souls', Brighton (Sept. 2nd).

## Academy Letter.

The third Professorial Staff Dinner took place at the Academy on Saturday, May 9th. On that occasion, the Principal outlined the general work of the current term, also referring to the Pension Scheme, which is now in working order.

At the first of the Practice Concerts of the term, on May 25th, the Principal gave a short address, the title of which was "Ability and Disability." Good, sound advice was propounded in an attractive way to the students, more particularly to those who were leaving in July.

The principal event of interest during the term was naturally the week of opera at the New Scala Theatre. Mozart's "Magic Flute" and Verdi's "Falstaff" were the works presented under the direction of Mr. Julius Harrison and Mr. Cairns James. The performances reached a high standard of excellence, and all taking part must have felt their arduous labours well rewarded.

The members of the Dramatic Class, under the direction of Mr. A. Acton-Bond, gave Shakespeare's "A Midsummer Night's Dream" on July 15th and 16th. The junior orchestra, under Mr. Spencer Dyke, supplying the instrumental music.

At the Orchestral Concert at Queen's Hall on June 16th, under the direction of Sir Henry J. Wood, the chief item was the Fifth Symphony of Tchaikovsky, Guy Baron conducting the last movement. The programme also included the Glazunov Violin Concerto, played by Jean Pougnet.

The Midsummer Term was brought to a close with the Annual Prize Distribution, which took place on July 24th, our President, H.R.H. the Duke of Connaught, graciously presenting the awards. Full details of this function will be found on page 20.

Arrangements have now been completed with the ground landlords and the new buildings of the school are to be started shortly. These will include a new practice hall, which will be of especial value to the Institution.

An interesting gift has been received by the Academy, in the shape of a Broadwood pianoforte formerly belonging to Cipriani Potter, who succeeded Dr. Crotch as Principal.

William Ifor Jones has been elected an Associate.

The following awards have been made:—

- The Elizabeth Stokes Scholarship (Pianoforte)*: Phyllis D. Sellick.  
*The Elizabeth Stokes Open (Supplementary) Scholarship (Pianoforte)*: Dorothy Valentine Manley.  
*The Annie M. Child Scholarship (Elocution)*: Norah M. Lynch.  
*The Sisselle Wray Scholarship (Female Vocalists)*: Phyllis M. Bonner.  
*The Parepa-Rosa Scholarship (Female Vocalists)*: Elizabeth M. Davies.  
*The Broughton Packer Bath Scholarship (Violoncello)*: John M. Richards.  
*The Sainton-Dolby Scholarship (Female Vocalists)*: Gwendolene M. Embley.  
*The Thomas Threlfall Scholarship (Organ)*: Edward G. P. Biggs.  
*The Macfarren Scholarship (Composition)*: Robert O. Edwards.  
*The George Mence Smith Scholarship (Female Vocalists)*: Hilda Warren.  
*The Walter Stokes Scholarship (Tenors)*: Wilfred Thomas Miles.  
*The John Stokes Scholarship (Baritones)*: Alexander L. Morphy.  
*The John Stokes Open Scholarship (Baritones)*: Francis M. Ryan.  
*The Ada Lewis Scholarships—(Conducting)*: Maurice E. Miles; (Violin): Percy John Dyer; (Pianoforte): (Two Scholarships) Mary J. Townshend and Josephine C. Harrison.  
*The Edward and Anne Seguin Scholarship (Male Vocalists)*: Daniel E. Jones.



## Notices.

1.—“The R.A.M. Club Magazine” is published three times a year and is sent gratis to all members on the roll. No copies are sold.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to Mr. J. Percy Baker, 12, Longley Road, Tooting Graveney, S.W. 17.

The Committee beg to intimate that those members of Branch A who desire to receive invitations to the meetings of Branch B, should notify the same to Mr. H. L. Southgate, at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.